John M. Clark's

SERIES OF

Alphabets &c.

FOR

SIGN WRITERS,
DECORATORS, DESIGNERS
& DRAUGHTSMEN.

BOOK No. 2

PUBLISHED BY JOHN HEYWOOD LTD.
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1907

PRICE 1/- NET.

A BRIEF EXPLANATION OF THE PLATES.

Heavy Faced.—As the title indicates, this is a style in which weight or strength predominates, and this is effected by an exaggeration of the heavy or down strokes of each letter. It is based on Roman for general shape, but in this alphabet is shown "sans-serif," which is the more usual form used. It may, however, have a small serif added, as in the word "ornamental" in the first colour page.

Venetian is a much lighter style than the preceding, resembling as it does, "French," while at the same time there is a distinct departure from the original standard in each letter, thereby giving a quaint and pleasing result.

Architectural.—This also is closely "French" in shape, but gains its distinctive character by departing from the uniform proportion of the letters to each other, many of them, such as C, Q, etc., being very much wider than the others, such as E, N, etc. If cleverly handled, this style lends itself particularly to "knock-about" or uneven effects, while it still remains distinctly legible.

Grotesque Egyptian has of late become closely associated with what is known as "new art" in design; the unusual, almost weird shapes of some of the letters are its chief merit, and it should be used with discrimination as to its general surrounding, which ought to be in keeping with it.

Modern Black-letter.—The style known as "black-letter" is one of the oldest, having been used mostly by the old Italian scholars in the transcribing of books, missals, etc. It has remained in common use in illuminated addresses, but has otherwise been neglected until of late years, when it has gradually come into favour for general work; this can well be understood, for it has all the beauty and regularity of "Gothic Church," while it is more simple in form, and can be more speedily drawn. There are several variations, but the one here drawn is, perhaps, the most direct, and the one lending itself best to work of any size. The rounded corners may be drawn angular, after the style of "Gothic Church," as a variation.

Taper.—This is another letter which has lately come to the front. It is not quite so simple to draw as it appears, the swelling or bulge of the limbs should not be too sudden, otherwise it becomes stodgy in appearance. The particular style shown, is on the "French" principle, and it lends itself to many varying proportions, being especially pleasing in the condensed form, as in the words "artistic work." The example, "Restaurant," shows it in the extended form, departing slightly from the more accurate form. It may also be used on the "Egyptian" principle, in which each limb or arm is apparently of equal thickness, as shown in the word "Excellent," on coloured plate No. 2. In the alphabet, the tails of J, K, etc., are shown curved simply as a variation, although they may be treated like the other letters, if desired.

Incised, Relieved, etc.—It may be mentioned that this page has been inserted at the request of many purchasers of Book No. I. Although the principles here shown may serve for the actual cutting of letters, the original idea is for the painting of them to give those effects of incision or relief, as the case may be. This is entirely a matter of light, shade and shadow: an incised letter cut in a triangular depth, as A B, naturally has one side of each limb or arm in light, and the other in shade, and it altogether depends on where the light itself is, as to which is the shaded side. The most usual supposition is that the light comes from above and from the left-hand side. Keeping this in mind, the whole alphabet may be painted by applying the light and shade as shown in A B, these two letters embracing all the lines, angles and curves necessary: one or two other letters are shown as a general guide to the "Egyptian" style, which is the most usual for incision, and capitals only, as a rule, are used. The only points presenting any difficulty, are those of the junction of two limbs, as in M, N, etc.; if these junctions are kept rather narrower than the limb itself, the centre lines will run quite naturally to a point, as in A; if they are kept wider, the centre lines will not meet inside the letter, and, therefore, an extra light facet must be introduced as in M, at *a*. M C show the treatment where serifs are introduced.

For the effect of a letter in relief, the same principles of light and shade are applied, but as the letter stands forward naturally, the results are the reverse, and what was in light, is now in shade, and *vice versa;* letter I is sufficient to show this. It will also be noted that there is a shadow in the case of a relieved letter, and it is well to bear in mind that shadow is generally darker than shade. B, with the top junction of the M, show the treatment necessary for "Gothic Monumental" style, although this is not such a favourite in painting, owing to the peculiar angle at the tops and botto[illegible] necessitated by the varying depth of t[illegible]

ALPHABETS &c.

FOR

Signwriters, Decorators, Designers and Draughtsmen.

2nd SERIES.

Collated and drawn by

John M. Clark.

THE first book of Alphabets was so well received that the present issue is the result. It is probable that a third book will be issued shortly. The author desires to return thanks for the many favourable expressions of opinion concerning his little work that have appeared in the Press and have been conveyed to him in many letters received from purchasers. It is gratifying also to observe that the book has been adopted in many Technical and Art Schools.

This book, which is complete in itself, gives further styles of Alphabets suitable for Sign Painters, Designers, Lithographers, and all who have to draw letters. In most of the styles shown, examples are given in word form showing different applications of the alphabet, and attention is drawn to the text explanatory of each page.

NOTE.—The reader is cordially invited to write to the address given below, suggesting the alphabets which he would wish to be included in any subsequent part of this little book.

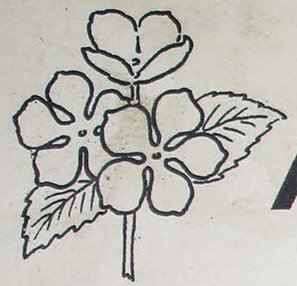
JOHN M. CLARK.

12 Preeson's Row, Liverpool.

March, 1907.

MANCHESTER—John Heywood Limited, Deansgate and Ridgfield
LONDON—22, 24, & 26 Lamb's Conduit Street, W.C.
1907.

HEAVY FACED (Capitals)



ABCDEF

GHIJKLM

NOPQRST

UVWXYZ&

abcdefgh

ijklmnopqr

stuvwxyz

HARROLD BROS

Northampton St.

North Court

VENETIAN (Capitals)

AABCDEFGH

IJKLMNOPQ

RSTUVWXYZ

ARCHITECTURAL (Caps. & L.C.)

ABCDEFGHIJKLMNOPQRSTU

VWXYZ& abcdefghijklmnopqrstuvwxyz

VENETIAN (Lower Case)

abcdefghijklm

nopqrstuvwxyz

GLASS WOLLEN

News & Tea Room

GROTESQUE EGYPTIAN (Capitals)

ABCDEF

GHIJKLMI

NOPQRST

UVWXYZ&

abcdefgh

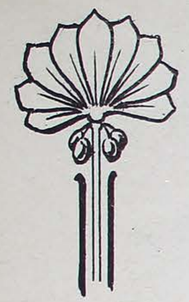
ijklmnopqr

stuvwxyz

L'Art Nouveau

MODERN BLACK-LETTER (Capitals)

ABCDEFGHI
JKLMNOPQR
STUVWXYZ&



abcdefghij
klmnopqrst
uvwxyz·123
Paint 456789

TAPER (Capitals)

ABCDEF

GHIJKLM

NOPQRST

UVWXYZ&

TAPER (Lower Case)

a b c d e f g h

i j k l m n o p q r

s t u v w x y z

ARTISTIC WORK English Tapestry

RESTAURANT

ABIMCI
KNXN
a
HOE
FLANNELETTE
B
FLANNELETTE

① ABCDEEFGHIJKLMNOPQRSTUV

WXYZ & A SIMILAR ONE ②

③ QUAINT & SKETCHY ER ④

A FREE TREATMENT OF THE

⑤ TRANSPOSED STYLE SLOPED EGYPTIAN ⑥

A "QUILL" EFFECT REVERSED ⑦

⑧ OF CAPITALS & Lower Case Egyptian

⑨ *also of Italic and Script.*

ABCDEFGHI

JKLMNOPQ

RSSTUVWXYZ

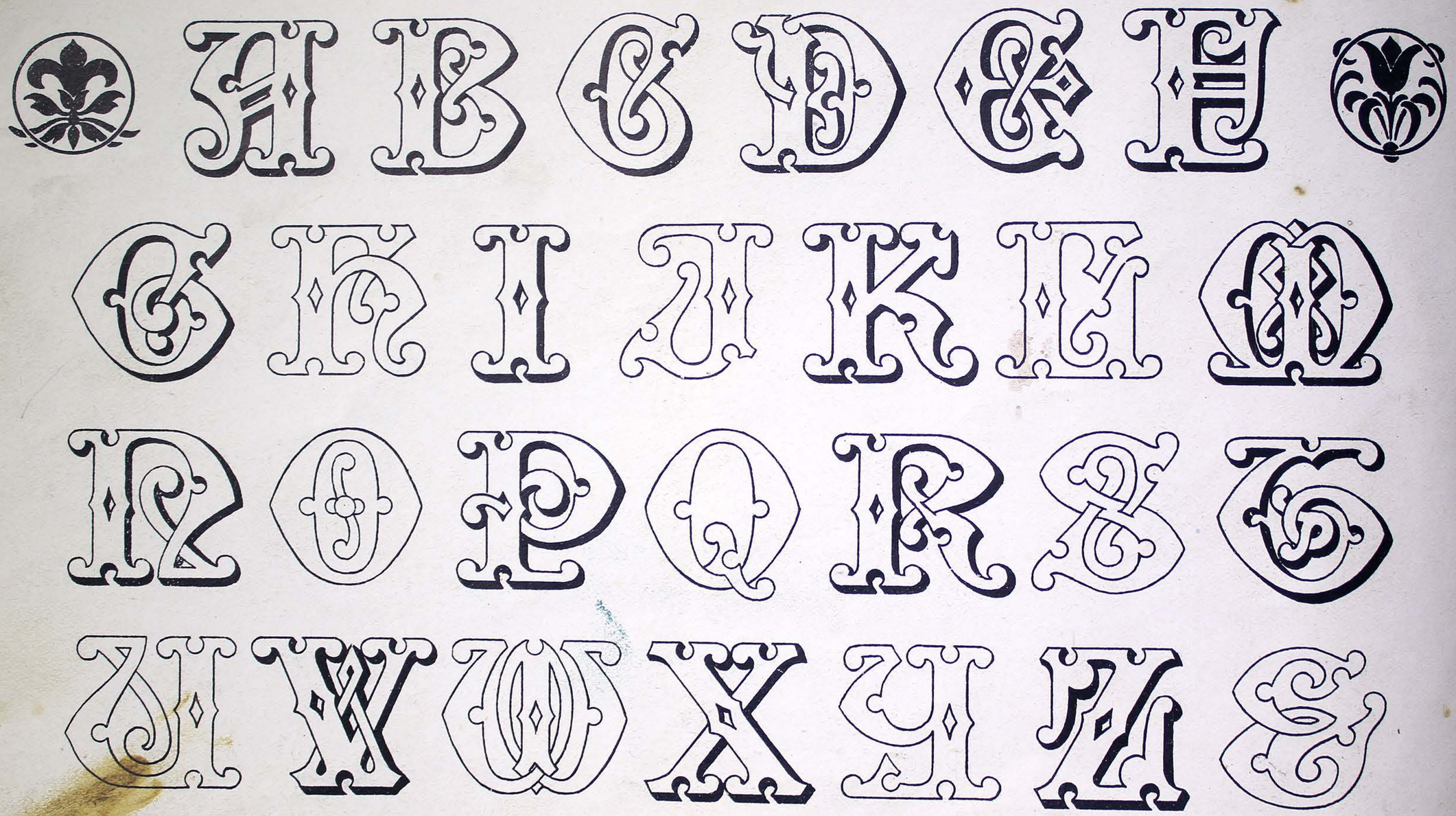
J. G. McDonald's Wilson Bros

ABCDEFG
HIJKLMN
OPQRSTU
VWXYZ

ABCDEFGHI
JKLMNOPQ
RSTUVWX
YZ

The Elite Pullman Yorkshire

abcdefghijklm
nopqrstuvwxyz &
abcdefghijklmnopqrstu
vwxyz. abcdefghijklmno
pqrstuvwxyz.
Hotel Normandy Reginald


A B C D E F
G H I J K L M
N O P Q R S T
U V W X Y Z &

ABCDEF
GHIJKLM
NOPQRST
UVWXYZ&

OPEN FRENCH (Capitals)

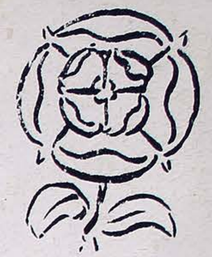
ABCDEF

GHIJKLM

NOPQRST

UVWXYZ&

a b c d e f g h



i j k l m n o p q r

s t u v w x y z

Shadowed

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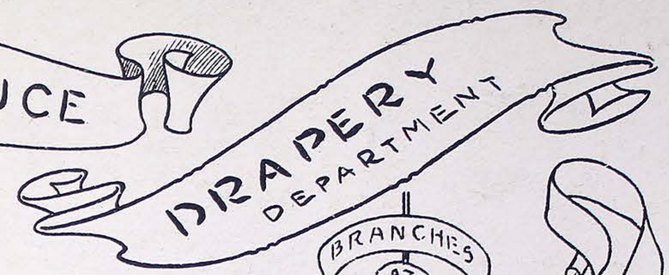
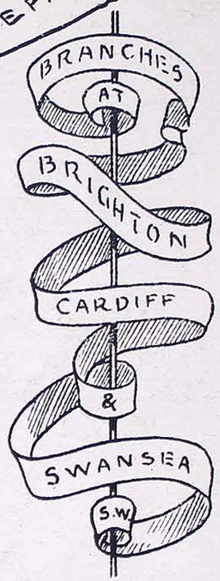
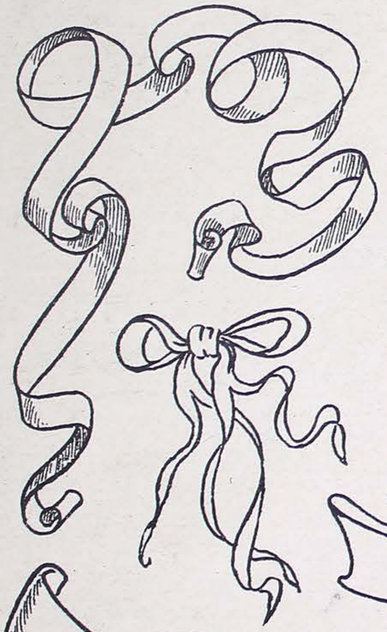
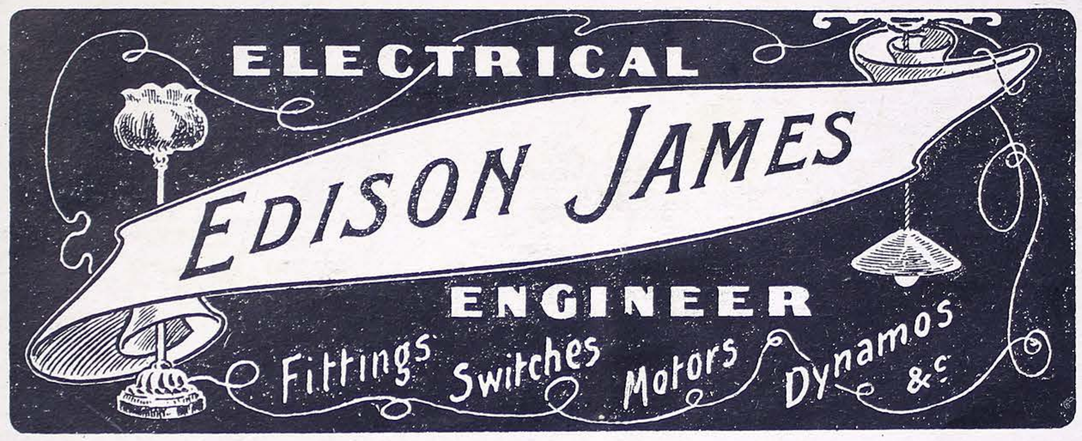

DRAPERY
DEPARTMENT


BRANCHES
AT
BRIGHTON
CARDIFF
&
SWANSEA
S.W.

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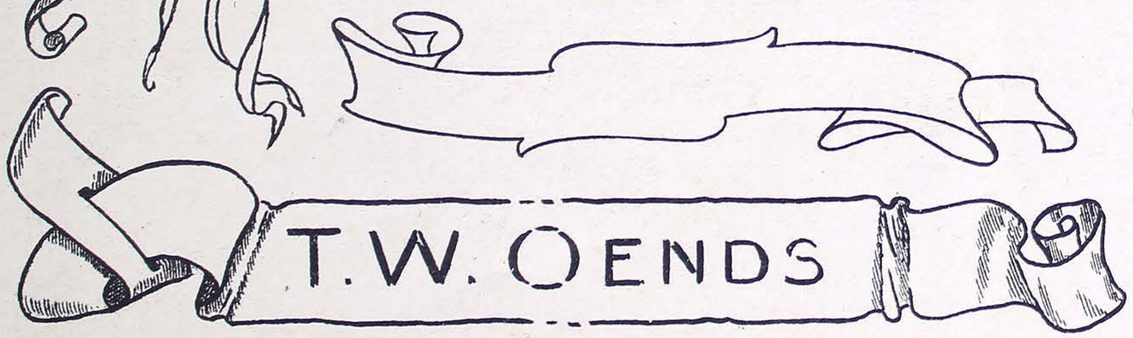
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H O E shows a square letter in relief having the greater portion of the face incised or sunk; the previous rules apply, while it should be remembered that this letter requires a slightly side view, showing the perspective, whereas the others are entirely front views.

On this page is also shown the correct method of lettering in a circle or curve; the upright limbs of each letter should be parallel with a line drawn from centre of the circle through the centre of the letter itself in each case; this gives a more regular effect, and may be carried all round a circle retaining its regularity. A second example is shown of what is often to be seen, in which all the lines run to the centre of the circle; this gets the letters out of proportion, being smaller towards the centre, and large as they proceed outwards; it would also, in continuing round the circle, exactly reverse the effect in the letters, making, for instance, the top of an E much wider than the bottom; this, of course, is wrong.

Examples of **Quick lettering** are given for use in cases where effect has to be got without delay, which occur to almost every workman at times. No. 1 is exceedingly common, but the whole alphabet has been given, as occasionally errors are made in the style, and requests have been received to include this example. The facility of this style consists in the scarcity of straight lines, and it should be borne in mind that this generally tends to speed, as a straight line has to be most accurate to look well. No. 2 explains itself. No. 3 gets variety if done in two colours, light and dark. In No. 4, the letters are the same colour as the ground work, and are not painted at all, simply a light colour is used for light edge, and dark colour for shadow, this gets good colour effect, without delay of waiting for one colour to dry before applying another. 6 and 7 sloped lettering can be done more rapidly than upright, as any irregularity is less noticeable, while painting the background instead of the letters gets another effect again, without delay for drying. 8 and 9 are distinctly quick, being similar to the effect got in lettering with a quill pen, *i.e.*, a "blob" at the beginning and end of each stroke. Of course, it is advisable that however hurried a job may be, some main portion of it should have care given to it, and the more regular and accurate styles used, these here suggested being used only for quick variety from the more important part. It should be noted in regard to No. 7, that when outlining the letters they will appear wider than when the background is filled in, therefore allowance should be made for this by keeping them apparently wider at first.

Signature Script is for use in autograph work. Naturally there are many different styles of signatures, but the one here shown gives the principle on which the effect is obtained. The thin strokes are much thicker than in pure script, while the heavy strokes are comparatively much lighter, also the swelling portions are displaced almost to the reverse of the standard script. An irregularity in size of the letters is also necessary; this cannot be shown in an alphabet, but the examples of signatures give a hint as to this.

Engrossing.—A style of script which has been chiefly confined to legal documents or deeds of similar description; the clear legibility of it is now being recognised outside of this department, and it may be used with great effect if carefully drawn. It is upright and circular in shape, compared with the slope and oval of common script. In the example "Reginald" a short d is shown, which is permissible, whereas the rounded one in the alphabet is more correct and distinctive in style.

Fancy Script.—This is one of the many variations on pure English script, and has a very pleasing effect, owing to the bold swelling of the heavy portions; several examples are given, showing the free play which may be allowed to this style, such as pointed, rounded or squared tops and bottoms; of course, whichever may be selected for the work, it should be adhered to throughout the word or phrase.

Gothic and Interlined Initials require no explanation, being ornamental versions of well-known shapes, lending themselves to great colour variety.

Open French (Shadowed) shows the varying effects of different shadows on the same letter.

Fancy Scrolls, Layouts and Ribbons are ready reference hints as to designs of different kinds; the few ornamental corners, etc., throughout the various pages should also prove helpful in every-day work.

In the **Coloured Plates,** numerous effects and variations are shown, but space will not permit of attention being drawn to each; the student, however, will find on inspection, over 30 different results. Gold has been introduced, and it should be noted how white or a very light tint interjected between it and a darker colour, materially brightens and sharply defines the result. To point the force of the bottom line on the first plate, it will be observed that although the lettering is by far the smallest in the plate, yet, owing to the space around it, it stands out as prominent as the larger lettering. The word "OR" shows the ineffectual result of a light letter on a light ground. P S shows the different effects of white and colour surrounding the same size letters, etc., etc.

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